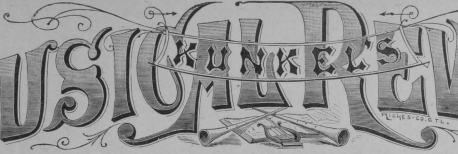


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June, 1893.

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Vol. 16—No. 6.

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JUNE, 1893.

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CHORAL SYMPHONY CONCERT.

The last concert of the Choral Symphony Society, given on the 18th ult., was an unqualified success. The principals were Mrs. Corinne Moore-Lawson, soprano, Miss Marie Schwell, alto, Charles Knorr, tenor, and Oswald Mills, baritone, all of whom did creditable and praiseworthy work. The soloists were well rendered.

The following prospectus for the season 1892-93 has been issued: The season just closed has been by far the most successful in the history of the Society. At three concerts the hall was so packed that many were unable to attend and no seats could be had, while to a number standing room tickets were sold.

We attribute this very great increase of interest and attendance mainly to the generally pleasing program, and the great soloists we have brought here, and the excellent work of both choruses and orchestra.

We intend to make the season of 1892-93, if possible, more pleasing, and will present at each concert at least one foreign artist of undoubted ability.

Attendance this season over 30,000. We will give eight (8) concerts (four Choral and four Symphony) at the following very low prices for season seats:

First, second and third rows, dress circle, per seat, \$7.00; cost per seat per concert, 63 cents. Fourth, fifth and sixth rows, dress circle, per seat, \$5.00; cost per seat per concert, 45 cents. Entire package, \$10.00; cost per seat, \$1.00; cost per seat per concert, 84 cents. Balance of dress circle, \$4.00; cost per seat per concert, 36 cents. First, second and third rows, balcony, \$2.50; cost per seat per concert, 31 cents. Balance of balcony, \$1.00; cost per seat, 10 cents, 25 cents.

We anticipate a large increase in our subscription list for the coming season, and we contemplate establishing the following plan, unless we are disappointed in the number of subscribers obtained:

Subscribers for the season of 1892-93 may retain the same seats for subsequent seasons by notifying the Secretary each time that they desire them.

We will discontinue night sales of seats, thereby saving considerable expense, but there is a possibility that you can not attend any of the concerts unless you are a subscriber.

We will not give any public or teachers' reserve or complimentary tickets. We have placed our seats just half those charged by the Apollo Club of Chicago, so that we think they are within the reach of all who appreciate the concert.

By filling up inclosed postal and mailing list you will greatly facilitate our efforts in securing the subscription list for the next season's concert.

Subscriptions payable in November, when seats are selected, very respectfully,

D. C. CROCKFORD,
Secretary and Treasurer.

WORLD'S FAIR PROGRAMME FOR JUNE.

June 7, 8 and 9—Festival by representative choral societies of the Eastern States, four vocalists in Festival Hall, massed choirs of 5,000, orchestra of 200, organ and choral soloists.
June 10—Cantata, "Friso Ascendens Christi," Bach; "Israel in Egypt," selections, Handel.
June 11—"Elijah," Mendelssohn.
June 12—"Hallelujah," cantata opus 90, A. Becker; "Moses," selection, Brahms; "Vergil," quintet and chorus from Act III, "Die Meistersinger," Wagner.
June 13, Friday—Orchestral concert, Music Hall, Schumann programme, Schumann, born June 8, 1810.
June 14, Monday—Max Bendix String Quartet, Reital Hall.
June 15, Tuesday—Max Bendix String Quartet, Reital Hall.
June 16, Wednesday—Handel's "The Messiah," by Chicago Apollo Club, Festival Hall.
June 17, Thursday—Handel's "The Messiah," by Chicago Apollo Club, Festival Hall.
June 18, Friday—Bach's "St. Matthew's Passion," by Chicago Apollo Club, Festival Hall.

MUSICAL GRADUATES.

The Annual Concerts of the Beethoven Conservatory of Music Pupils.

The three annual concerts of the Beethoven Conservatory of Music took place on Monday evening, Tuesday evening and Wednesday evening, at the Entertainment Hall, Exposition Building. The audience was estimated to exceed with a brilliant music-loving audience on each occasion, and these audiences listened to three of the last school concerts ever heard in St. Louis. The rendition of the three programmes, comprising the most arduous and difficult compositions, gave evidence sufficient that the Beethoven Conservatory is one of the best music schools in the country. Among those who distinguished themselves particularly and received the heartiest applause of the audience, who on some occasions either by pleasure or by request, were: Misses M. Miller, D. Waser, J. Filippot, M. Sutter, B. Maguire, G. May, J. Mahler, L. Salter, R. L. Wetmore, M. Sautenthaler, R. Frey, H. Thorell, R. Zick, M. Garschke, G. Yager, S. Maehle, E. Borchhaus, H. Rose, R. Collins, A. Eversole, N. Miller, R. Donnell, M. M. Allen, Parcell, Anheuser, E. Eizenau, A. Barfewart, A. Miller, E. Lyons, S. McCully, M. Fischer, B. Schaff, G. Wand, L. Niel, D. Downer, E. Kirkland, A. Brandt, A. A. Cone, Mrs. D. Mayberg, and Master R. Magin, Chas. A. Cole, P. Tietjens, C. Koth.

Diplomas were given to the following graduates: Misses Kate Adams, Kate Cole, Susan, Otto Wad, Ida Mahler, Gertrude May, Ella Kirkland, Billie Dowler, Effie O'Hanlon, Mrs. M. Miller, Julia Finney, Anna Mueller, Luella Holland, Amelia Barfewart, Stella McCully, Lydia Eizenau, Stella Maehle, Annie Anheuser, Nanette Maehle, Annie Eizenau, George Wagner, Ruth Collins, and Master Carl Tholl; and gold medals to the following post-graduate: Misses Anna Unger, E. Benzelschneider, Kate Avery, Jessie King, Maria Garschke, Meta Bressler, Emma Lyons, Annie Schwell, Doris Weis, L. K. L. Wetmore, Lydia Guehrer, Minnie Sutter, Emma Borchhaus, A. A. Cone, M. P. Fischer, Helen Ross, N. A. Parcell, Rose Turpentine, Maria Borchhaus and Master Bertram Magin. Sound of the scholars gave renditions which were remarkable for amateur performers.

NEW YORK SYMPHONY ORCHESTRA.

The two concerts given at grand Music Hall on the 10th ult., by the famous New York Symphony Orchestra, Walter Damrosch, conductor, were two of the greatest that have ever been presented at a hall so commodious and so well equipped. The conductor was under the able direction of Morris Reno, and to him and the capable business manager, John J. Nolan, are due in a large measure the success of the concerts here. We would like to hear more of this fine organization, and trust the dates for the next visit will not be too far away. The Hollman Brothers deserve no small credit for the manner in which they conducted the sale of tickets, etc.

BOLLMAN'S POPULAR CONCERT.

The third popular Sunday Concert given by Hollman Brothers was a most interesting and well presented, and was interesting program. Among the soloists was Mr. Geo. V. V. the pianist, who has established himself as a prime favorite. His interesting and well supported vocalists, he gave a magnificent rendition to the 1st concert in the series, and was much applauded. The work of Messrs. L. Brock, and W. M. Porten, was thoroughly artistic, and quite a treat to the audience. Mr. A. Epstein's accompaniment work was very satisfactory. The Hollman Brothers have proven a success, and their remuneration next season will be hailed with delight by lovers of music.

ROBYN'S "JACINTA."

One of the principal events of the season will be the production of "Jacinta," the story of a girl, "Jacinta," or "The Maid of Mantello." The libretto is by Wm. H. Leper and the music by J. H. Rogers. The ability of the opera is well known, and there is no doubt but the opera will win its way to a high place among the successful operas of the day. It is now being prepared, and the opera delays a notice.

In Macagnoli's "Battuto" there is an intermezzo in which in forty acts, long the tempo is changed no less than seven times. The Vienna critics do not think that Macagnoli holds his own in the "Battuto."

MRS. CORINNE MOORE-LAWSON.

June 19, Monday—Indianapolis Festival Association; conductor, P. X. Arns; and Cleveland Vocal Society; conductor, Alfred Arns. Music Hall.
June 20, Tuesday—Concert by St. Paul and Minneapolis Choral Association; S. A. Baldwin, conductor. Music Hall.
June 21, Wednesday, June 22, Thursday—Festival by first section of representative choral societies of the Western States.
June 23, Friday—Three concerts in Festival Hall; massed choir of 1,250, orchestra of 200, organ and choral soloists.
June 24, Saturday—"Urech Jubilate," Handel; "Saint Paul," first part, Mendelssohn.
June 25, Sunday—"A Stronghold Sure," (Bach); selections from "Lohengrin," Wagner.
June 26, Monday—"Judas Macabreus," selections, Handel; "Reveries," selections, Handel.
June 27, Saturday—Performance in Music Hall of Brahms's "The Good Night," by the Apollo Club, Festival Hall.
June 28, Sunday—Concert by Apollo Club, Festival Hall.
June 29, Tuesday—Concert by Apollo Club of Brooklyn, N. Y.; Arthur Classen, conductor. Music Hall.
June 30, Wednesday—Handel's "The Messiah," by Chicago Apollo Club, Festival Hall.
June 31, Friday—Bach's "St. Matthew's Passion," by Chicago Apollo Club, Festival Hall.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price \$1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

ALL THE SAME.

THAYER, IOWA.
I suffered for a long
time with strained
back, and was in bed
four months.
In Pain
A Long
Time.

ST. JACOBS OIL In Bed
cured me. 4

J. C. Stout. Months.



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It is said that as director of the Grand Opera and the Philharmonic Society of Vienna, Herr Richter has an income of only about \$1,500, and there was great surprise that he should decline the much more liberal offers from Boston. On the other hand, he would in time be entitled to a pension if he fulfilled his engagements in Austria. There seems, however, to be a certain mystery about this Boston business, and perhaps Herr Richter may yet be induced to reconsider his latest decision. So far no one has been appointed to the position for which he was wanted, although the name of Felix Mottl of Carlsruhe has been mentioned. This Mottl is chiefly noted as a Wagnerian conductor, and is prominent in the Bayreuth performances. Richter, however, stands on a higher plane as a musician. He is now about fifty years of age, of a stately and dignified bearing, wearing a long, flowing beard.

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Wm. Armstrong, the teacher and composer, is doing admirable work at Shortell College, Upper Albion, where he has charge of nearly one hundred pupils in music. The greatest interest is manifested in the concerts and organ recitals which are frequently given for the advancement of the pupils.

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CAPRICE de CONCERT.

N^o 1.

John W. Boone.

Vivo. $\text{♩} = 100$. *Ardito.*

Ped. * Ped. * Ped. * Ped.

Ben misurato.

* Ped. * Ped. * Ped. * Ped. * Ped. *

Scherzando.

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

1471 - 7

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. Bass staff contains chords and single notes. Pedal markings (Ped. ✱) are present under the first, second, third, and fourth measures.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 2, 3, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. Bass staff contains chords and single notes. Pedal markings (Ped. ✱) are present under the first, second, third, and fourth measures.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 1, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. Bass staff contains chords and single notes. Pedal markings (Ped. ✱) are present under the first, second, third, and fourth measures.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. Bass staff contains chords and single notes. Pedal markings (Ped. ✱) are present under the first, second, third, and fourth measures.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. Bass staff contains chords and single notes. Pedal markings (Ped. ✱) are present under the first, second, third, and fourth measures.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks.

Second system of musical notation, measures 5-8. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks.

Third system of musical notation, measures 9-12. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks.

8.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8.

f *p leggiero.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8.

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

dolce.

Ped. Ped. Ped. *

Ped. Ped. * Ped. * Ped. Ped. *

♬ The ottava(s) is for the right hand only.

Ped. Ped.

8

Ped. * Ped. Ped. Ped. * Ped. Ped. * Ped.

8

tr *leggiero.* *fz* *p*

* Ped. Ped. * Ped. Ped. * Ped. * Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

8

p Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

8

p *f* Ped.

LOVE'S TOKEN.

CAPRICE.

3

E. M. Drysdale.

Moderato ♩ = 132.

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic and a tempo marking of *Moderato* at 132 beats per minute. The first system features complex chordal textures with many accidentals and fingerings. The second system introduces a *dolce* (sweet) section with a melodic line in the right hand and a more rhythmic bass line. This is followed by a *mf* (mezzo-forte) section. The third system includes a *f* (forte) section with a more active bass line. The fourth system continues with a *f* section. The final system concludes with a *f* section and a final chord. Pedal markings (Ped.) are placed throughout the score, often with a star symbol, indicating where the sustain pedal should be used. Fingerings are indicated by numbers 1 through 5 above or below notes.

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This page contains musical notation for a piano piece, likely from a 19th-century manuscript. It features multiple systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). The page is numbered '990 - 5' at the bottom.

Tempo di Valse $\text{♩} = 80$.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di Valse' with a quarter note equal to 80 beats per minute.

System 1: The right hand begins with a melody, and the left hand provides harmonic support. Dynamics include *f* (forte) and *p* (piano). Fingering numbers 1, 2, 3, 4, and 5 are indicated.

System 2: The right hand features more complex melodic lines with slurs. Dynamics include *mf* (mezzo-forte). Pedaling instructions ('Ped.') are present, along with asterisks indicating specific pedal points.

System 3: Continues the melodic development in the right hand. Pedaling instructions are used throughout the system.

System 4: The right hand has a more active melodic line. Dynamics include *mf* and *f*. First and second endings are marked with '1.' and '2.'.

System 5: The right hand continues with melodic figures. Pedaling instructions are used.

System 6: The final system on the page, concluding with first and second endings. The number '990-5' is printed below the system.

Handwritten musical score, first system. Treble and bass staves. Treble staff has a melodic line with fingerings (1, 2, 3, 4, 5) and slurs. Bass staff has a harmonic accompaniment. Dynamics include *mf*. Pedal markings are present below the bass staff.

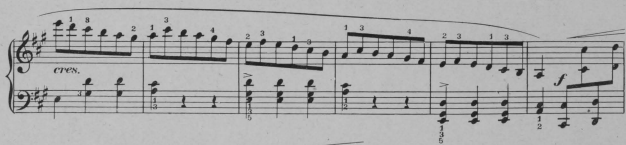
Handwritten musical score, second system. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Pedal markings are present below the bass staff.

Handwritten musical score, third system. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Dynamics include *mf*. Pedal markings are present below the bass staff.

Handwritten musical score, fourth system. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Dynamics include *p*. Pedal markings are present below the bass staff.

Handwritten musical score, fifth system. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Dynamics include *p*. Pedal markings are present below the bass staff.

Handwritten musical score, sixth system. Treble and bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. Dynamics include *p*. Pedal markings are present below the bass staff.



OLD HUNDRED.

Paraphrase de Concert.

JULIA RIVE-KING.

Religioso.

ff Praise God, from whom all blessings flow;

rapido.

ff Praise

Pedal.

Him all creatures here be - low;

rapido.

ff Praise

Him a - bove ye heav'n - ly host;

rapido.

ff Praise

Fa - ther, Son, and Ho - ly Ghost.

rapido.

ff Praise

zeffirano.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score is characterized by rapid eighth-note passages in the right hand, often beamed together in groups of four or six. The left hand provides a steady accompaniment with eighth notes and rests. Dynamics include piano (p), forte (f), and crescendo (cres:). The tempo is marked 'zeffirano.' (zephyr). The score includes several '8va' markings, indicating octave transpositions. The piece concludes with a final measure in the fifth system.

p

cres:

p

cres:

p

5

cres.

Intermezzo. Con anima.

rapido e brava.

ff

82

3

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955

This page contains five systems of musical notation. Each system is composed of three staves: a grand staff (treble and bass clef) and a single treble staff. The music is written in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The page is numbered 7 in the top right corner.

The first system shows a melodic line in the treble staff and a bass line in the grand staff. The second system continues the melody with a slight variation. The third system introduces a new melodic phrase. The fourth system features a more complex melodic line with many sixteenth notes. The fifth system concludes the page with a final melodic phrase.

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The page is numbered 7 in the top right corner.

Musical score for piano, page 8. The score consists of five systems of grand staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation is highly complex, featuring many beamed sixteenth and thirty-second notes, often marked with "8va" and slurs. The bass staves contain more rhythmic accompaniment with some triplets. The page is numbered "8" in the top left and "397. 7." at the bottom center.

This page of musical notation is for a piano piece, likely from the 19th century, given the style and the use of terms like "una corda". The score is written for piano (p) and includes a variety of dynamic markings and performance instructions.

The notation is arranged in three systems, each with a grand staff (treble and bass clefs) and a single bass line. The first system begins with a treble clef and a key signature of one sharp (F#). The music features complex arpeggiated figures, with some measures marked with "8va" (octave) and "36" (trills). The second system continues the arpeggiated patterns, with a "Tempo ad lib." marking. The third system introduces a "una corda" marking, indicating a change in the piano's registration. The notation includes various dynamic markings such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo), as well as *f* (forte). There are also markings for "S^a" (first system), "L.h." (left hand), and "R.h." (right hand). The piece concludes with a final chord marked with a double bar line and a "ff" (fortissimo) marking.

SOUVENIR DE VARSOVIE.

3

(RECOLLECTIONS OF WARSAW.)

MAZURKA.

J. Schulhoff Op. 30.

Moderato. ♩ = 112.

f *pp* *poco rit.*

a tempo. *cres.*

1. 2.

mf

4

cres.

dolce.

poco rit.

a tempo.

894 - 3

Musical score for "L'Espresso" by Franz Liszt, featuring piano and vocal parts. The score is written in 3/4 time and includes various musical notations, dynamics, and performance instructions.

Key features of the score:

- Instrumentation:** Piano (left hand) and Voice (right hand).
- Tempo/Character:** The piece is marked "Allegretto" and "Con brio".
- Dynamics:** The score includes markings for *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano).
- Performance Instructions:** The score includes markings for "cantando" (singing) and "Con brio" (with spirit).
- Notation:** The score uses standard musical notation, including treble and bass staves, clefs, notes, rests, and fingerings.

The score is divided into measures, with measure numbers 1 through 24 indicated. The piece concludes with a final chord marked "ff" (fortissimo).

SOUVENIR DE KIEFF.

3

(RECOLLECTIONS OF KIEFF)

Introduction.

MAZURKA.

Jules Schuhlhoff. Op. 39.

Allegro moderato. ♩ — 112.

The musical score is written for piano and consists of an Introduction and a Mazurka. The Introduction is in 3/4 time, key of B-flat major, and is marked 'Allegro moderato' with a tempo of 112 beats per minute. The Mazurka is also in 3/4 time and consists of two systems of music. The first system of the Mazurka has a key signature change to one flat (B-flat major). The second system of the Mazurka has a key signature change to two flats (B-flat major). The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also fingerings and articulations indicated throughout the piece.

or 3 4 3 2 1
 1h. 1h. 1h. 1h. or 3 4 3 2 1
 1. 2. *leggiero.*
 895 - 3

Musical notation for a piano piece, featuring five systems of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also performance instructions like '1h.' and 'leggiero.' (light). The page is numbered '4' in the top left and '895 - 3' at the bottom center.

Musical score for piano, featuring complex rhythmic patterns and fingerings. The notation includes various dynamics such as *p*, *f*, *pp*, and *sf*, as well as articulation marks like *lh.* and *sfz*. The score is divided into systems, with some sections marked *piu stretto* and *a tempo*.

System 1: *p*, *lh.*, *sfz*, *lh.*
 System 2: *p*, *lh.*, *lh.*, *lh.*, *lh.*, *f*
 System 3: *p*, *lh.*, *pp*, *p*
 System 4: *p*, *lh.*, *p*, *p*, *p*, *f*, *lh.*, *f*, *lh.*
 System 5: *p*, *piu stretto*, *a tempo*, *sf*, *sf*

LE REVEIL D'AMOUR.

(LOVES AWAKENING.)

Valse de Concert.

Secondo.

Moritz Moszkowski

Tempo di Valse. $\text{♩} = 80$.

[illegible]

LE REVEIL D'AMOUR.

3

(LOVES AWAKENING.)

Valse de Concert.

Tempo di Valse. $\text{♩} = 80$.

Primo.

Moritz Moszkowski.

The musical score is written for piano and right-hand parts. It begins with a tempo marking of 'Tempo di Valse. $\text{♩} = 80$ '. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five systems. The first system includes a 'Primo.' marking. The second system includes a 'cantabile.' marking. The third system includes a 'cres.' marking. The fourth system includes a 'Ped.' marking. The fifth system includes a 'Secondo.' marking. The score is filled with various musical notations, including triplets, slurs, and dynamic markings such as 'cres.' and 'Ped.'.

First system of musical notation. Right staff: Treble clef, G major. Left staff: Bass clef, G major. Ped. marking and star symbol below the left staff. Cres. marking above the right staff.

Second system of musical notation. Right staff: Treble clef, G major. Left staff: Bass clef, G major. Ped. marking and star symbol below the left staff.

Third system of musical notation. Right staff: Treble clef, G major. Left staff: Bass clef, G major. Ped. marking and star symbol below the left staff.

Fourth system of musical notation. Right staff: Treble clef, G major. Left staff: Bass clef, G major. Ped. marking and star symbol below the left staff. Cres. marking above the right staff.

Fifth system of musical notation. Right staff: Treble clef, G major. Left staff: Bass clef, G major. Ped. marking and star symbol below the left staff. Con Brio. marking above the right staff.

Sixth system of musical notation. Right staff: Treble clef, G major. Left staff: Bass clef, G major. Ped. marking and star symbol below the left staff. 1401 - 14 marking below the left staff.

Primo.

5

The musical score is written for a piano and consists of five systems of two staves each. The key signature is two sharps (F# and C#). The first system is marked 'Primo.' and the second system is marked 'Con Brio.' The score includes various musical notations such as notes, rests, slurs, and fingerings. Pedal markings ('Ped.') are present throughout. The piece concludes with a final cadence in the fifth system.

First system of musical notation. The score is written for piano (p) and includes various fingerings (1, 2, 3, 4, 5) and pedaling instructions (Ped.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with multiple voices and a strong rhythmic foundation.

Second system of musical notation. This system includes the marking *rit.* (ritardando) and *a tempo.* (return to tempo). It also features a *Primp.* (pizzicato) instruction and a *mf* (mezzo-forte) dynamic marking. The notation continues with various fingerings and pedaling instructions.

Third system of musical notation. This system continues the musical piece with various fingerings and pedaling instructions. The texture remains complex with multiple voices.

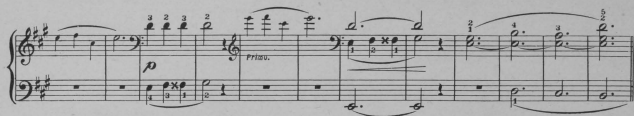
Fourth system of musical notation. This system continues the musical piece with various fingerings and pedaling instructions. The texture remains complex with multiple voices.

Fifth system of musical notation. This system includes the marking *cres.* (crescendo). It also features a *1401 - 14* marking. The notation continues with various fingerings and pedaling instructions.

The musical score is written for piano (p) and organ (Ped.). It consists of two systems of staves. The first system has two staves, and the second system has two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and ornaments. Performance instructions include *ff*, *Ped.*, *cres.*, *Ossia.*, *a tempo.*, and *rit.*. The score is numbered 1401-14 at the bottom.

1401-14

Secondo.



Risoluto.



Primo.

9

dolce.

Risoluto.

ff

ff

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music consists of several measures of chords and single notes. Pedal points are indicated by 'Ped.' with a star symbol. A 'rit.' (ritardando) marking is present at the end of the system.

Second system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. The tempo is marked 'a tempo.' at the beginning. The music features a series of chords in the right hand and a steady bass line in the left hand.

Third system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. The music continues with chords and a bass line. Pedal points are marked with 'Ped.' and star symbols.

Fourth system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. The music features a series of chords in the right hand and a steady bass line in the left hand. A 'Primo.' marking is present in the right hand.

Fifth system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. The music continues with chords and a bass line. Pedal points are marked with 'Ped.' and star symbols.

Sixth system of musical notation. The upper staff is in treble clef. The lower staff is in bass clef. The music features a series of chords in the right hand and a steady bass line in the left hand. Pedal points are marked with 'Ped.' and star symbols.

11

1461-14

First system of musical notation. The right hand (treble clef) plays a series of chords and single notes, with a '5' above the final measure. The left hand (bass clef) plays a steady eighth-note accompaniment. A 'p' (piano) dynamic marking is present. Pedal points are indicated by 'Ped.' and a star symbol.

Second system of musical notation. The right hand continues with chords and single notes, with a '5' above the final measure. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and a star symbol.

Third system of musical notation. The right hand continues with chords and single notes. The left hand maintains the eighth-note accompaniment. A 'cres.' (crescendo) marking is present. Pedal points are indicated by 'Ped.' and a star symbol.

Fourth system of musical notation. The right hand continues with chords and single notes. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and a star symbol.

Fifth system of musical notation. The right hand continues with chords and single notes. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and a star symbol.

Sixth system of musical notation. The right hand continues with chords and single notes. The left hand maintains the eighth-note accompaniment. A 'cres.' (crescendo) marking is present. Pedal points are indicated by 'Ped.' and a star symbol.

Musical score for Primo, page 13. The score consists of six systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#). The music features various musical notations including notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Pedal markings (Ped.) are present at the end of several phrases. The score is marked with *mf* (mezzo-forte) and *f* (forte).



15

1461 - 14

DINAH'S BARBECUE.

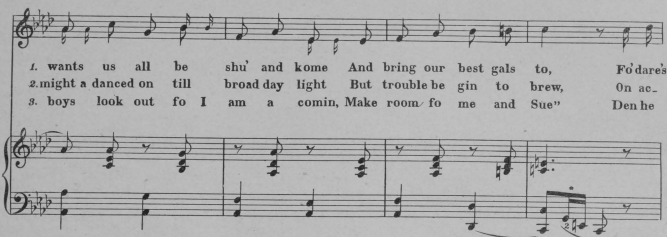
3

John W. Boone.

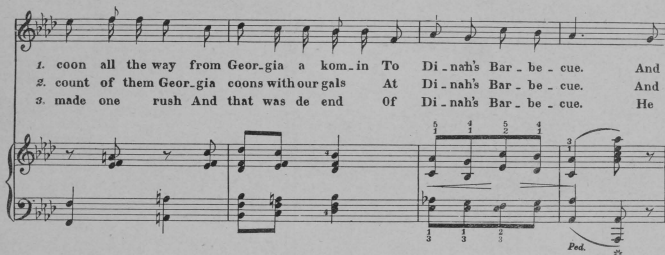
Allegretto $\text{♩} = 84$.

1. I hab something good to tell you boys I know you'll say I'm right, Dare's
 2. So the night came on an we all went down A fee - lin migh - ty gay; A
 3. Soon de mu - sic stoppd and the light went out And the ra - zors begin to fly, A

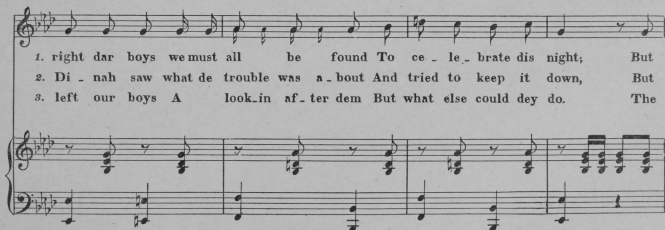
1. gwine to be a bar - be - cue At Di - nah's house to - night, And she
 2. sup - er was so good, dem mu - sic so sweet We danc'd till al most day. And we
 3. big coon stood up with one in each hand Says 'I'll hab dis gal or die. So you



1. wants us all be shu' and kome And bring our best gals to, Fôdare's
 2. might a danced on till broad day light But trouble be gin to brew, On ac-
 3. boys look out fo I am a comin, Make room fo me and Sue" Den he



1. coon all the way from Geor-gia a kom-in To Di-nah's Bar-be-cue. And
 2. count of them Geor-gia coons with our gals At Di-nah's Bar-be-cue. And
 3. made one rush And that was de end Of Di-nah's Bar-be-cue. He



1. right dar boys we must all be found To ce-le-brate dis night; But
 2. Di-nah saw what de trouble was a-bout And tried to keep it down, But
 3. left our boys A look-in af-ter dem But what else could dey do. The

Chorus.

try and keep our tem-pers down Or else ther'll be a fight. For they've
 our boys said them Georgia coons Would hab to leab de town.
 Geor-gia swell had gone with de belle Of Di - nah's Bar - be - cue.

sfz
Ped.

done give a no - tice Dat dare's gwine to be a ball, A - pos - sum sup - per

sfz
 *

to Wid a roas - ted lam and good old ham At

Di - nah's Bar - be - cue.

Break down.

sf *mf*

Ped. *

Ped. Ped. Ped. *

Ped. Ped. Ped. *

Ped. Ped. Ped. *

Ped. *

Ped. *sf*

Ped. Ped. Ped. *

Ped. Ped.

Ped. *

Ped. Ped. Ped. *

f

1469 - 4

Repeat from *

We Meet Above

(AUF WIEDERSEHN)

Music by Louis Liebe.

Revised Edition by the Author

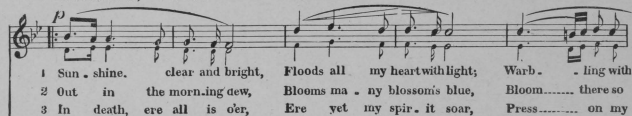
(As a Duett ad lib.)

Poem by August Becker.

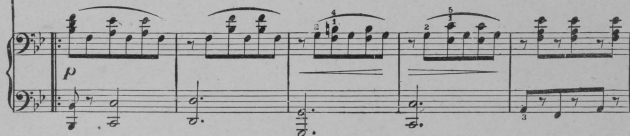
Andante con moto ♩. 84



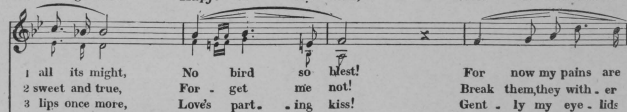
3 Wenn ich einst sterben muss, Gieb mir zum scheidegruss Auf..... meinen
 2 Drau. sen auf grüner Au Blü. hen viel Blümchen blau, Blü. . hen Ver.
 1 Sonnenlicht, Sonnenschein Füllt mir ins Herz hinein, Wie..... ein Wald



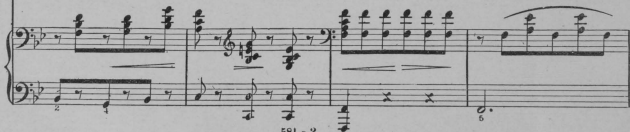
1 Sun. shine. clear and bright, Floods all my heart with light; Warb. . ling with
 2 Out in the morning dew, Blooms ma. ny blossoms blue, Bloom..... there so
 3 In death, ere all is o'er, Ere yet my spir. it soar, Press..... on my



3 bleichen Mund Den letz. . ten Kuss. Drück mir die Au. Gen
 2 giss. mein nicht, Bis man sie bricht, A. ber dann welken
 1 tö. ge. lein Hüpf es vor Lust; Weil es sein Leid ver.



1 all its might, No bird so blest! For now my pains are
 2 sweet and true, For get me not! Break them, they with. er
 3 lips once more, Love's part. . ing kiss! Gent. ly my eye. lids



3 zu,
2 sie,
1 gisst.

Wünsch mir die ew'ge Ruh,
Nur mei-ne Lie-be nie,
Weil du mein ei-gen bist,

Sa-ge: "auf³
Wenn auch das
Weil du mich

For now my pains are fled, Yes, now our souls are wed, Bliss-ful
1 fled, Yes, now our souls are wed, Bliss-ful I
2 fast: But my true love shall last, Though break my
3 close, Pray for my soul's re- pose, Say then "Well

3 Wie-der- sehn!" "auf Wie- der- sehn!"
2 Her- ze bricht..... Sie wel- ket nicht,
1 se- lich drückst..... An dei- ne Brust!

Sa-ge "auf Wie- der- sehn!"
Wenn auch das Her- ze bricht,
Weil du mich se- lich drückst

1 lay my head..... Up- on thy breast! Bliss-ful I lay my head
2 heart at last,..... That with- ers not! Though break my heart at last,
3 meet in bliss!" "We meet a- bove!" Say then: We'll meet in bliss

3 "auf Wie- der- sehn!"
2 Sie wel- ket nicht!
1 An dei- ne Brust!

1 Up- on thy breast!
2 That with- ers not!
3 "We meet a- bove!"

colla voce.

581 - 2

MENUET.

Notes marked with an arrow must be struck from the wrist.

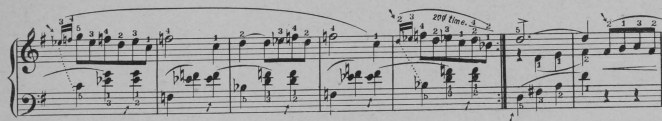
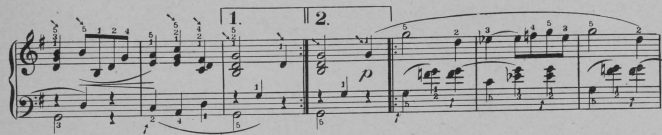
J. J. Paderewski Op. 14.

Allegretto. ♩ - 138.

The musical score is written for piano (p) and includes dynamic markings such as *mf* and *f*. The piece features intricate fingerings, slurs, and accents. The first system shows the beginning of the piece with a piano (*p*) marking. The second system continues the melody and accompaniment. The third system includes a first ending (1.) and a second ending (2.), with a mezzo-forte (*mf*) marking. The fourth system concludes the piece with a forte (*f*) marking and a final cadence. The score is published by Kunkel Brothers in 1890.

1220 - 3

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AT THE OLD PIANO.

Discordant are thy tones, old friend,
And little 'st thou of these times;
But as I softly dreaming bend
Above thy faded yellow keys,
I love thee so, I love thee so,
For the fingers frail you used to know
In the golden days of long ago.

Old friend, I softly him to thee
An old, sweet, memory haunting strain!
Does the long silent melody
Bring back to thee her voice who said
I love thee so, I love thee so,
For the angel voice you used to know
In the happy days of long ago.

The shadows creep from key to key
And shence fill the fading light;
So silent noon must come to me
Ah, well, good night, old friend, good night!
I love thee so, I love thee so,
For the perfect love we used to know
In the memory days of long ago—*Adas.*

MASCAGNI'S EARLY DAYS.

The History of the Famous author of "Cavalleria Rusticana."

Before the "Cavalleria Rusticana" no one had ever heard of Mascagni outside of the circle of his personal friends, but here is an outline of his history, says a writer in the *New England Magazine* for May. He was born the 7th of December, 1859, at Leghorn, as it is generally said—as it was told me by a resident of Leghorn, not in the city but at Antignano, an outlying village two miles down the coast. His family belonged to the humbler class. One of his compatriots who grew up with him at Leghorn says he was a happy, good natured sort of a boy, but careless and with very little persistence at anything except music. He had shown the ruling tendency of his nature by composing some pieces before he was ten years old.

A national exposition took place in Milan in 1881, when he was seventeen, and Mascagni contributed to its musical department a two-act opera or cantata, which secured him an honorable mention. Very soon afterward a gentleman of Leghorn, the Conte Finestrone de Lardere, interested himself in Mascagni and sent him to the metropolitan city, where he remained for two years, but did not find the regular course. He closed his books and yielded to the temptation of the fortune of a travelling opera company. The company came to dissolution at Bologna in 1885, and he returned for a while to Leghorn, the same carefree spirit, but clad in dress; enthusiastic and still hopeful of his future, but in a state of semi-carelessness.

After other wanderings he brought up sometime in 1887 at Cinisello, a place which no one of Italy would ever be likely to hear of except for Mascagni, where he became the director of the municipal orchestra for a hundred lire a month. The problem had become more serious because he had married there. With his wife and child he lived for two months, and managed to get on as best he could, and there he composed the "Cavalleria Rusticana," without even a piano to help him, because he was too poor to have one.

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THE TOUCH OF ART.

Sometimes the life is dark, and all goes wrong,
And clouds hang dull and heavy over the land,
While lone longings lie about the heart,
Then, by and by, they shape themselves to song
And short, awakened by the master's hand,
Soother other souls to peace—and this is art.

At the fifth annual American Composers' Concert, under the auspices of the American Conservatory, at Chickering Hall, Chicago, was presented E. B. Kroeger's quartet in D minor (No. 1), a Mazurka, allegro; 3. Scherzo, allegro; 4. Romanza, moderato; 4. Finale, allegro assai.

The Rubber Pedal Cover.—The cut on page 44 illustrates one of the most useful little inventions of this inventive age. It consists of a rubber cover, which is warranted to fit any piano pedal. Paderewski has said of it: "It is the only possible improvement in the piano." It is the only possible improvement in the piano. It is the only possible improvement in the piano.

It is almost impossible to use the metal pedal freely, without the foot making a tapping sound, so pronounced is this disagreeable noise made by some of our best pianists, notably Rubinstein, Rosenhan, and others, that it mars the delicate performance, a thing no finished pianist would tolerate. Paderewski attributes his peculiar stinging foot to his remarkable pedaling.

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